

THE ANTIQUE PHONOGRAPH MONTHLY

Vol. I, No. 9

3400 Snyder Avenue, Brooklyn, N. Y. 11203

November 1973

Victor Dog in Pure Gold



"His Master's Voice"

at the St. Louis Exposition

Tiffany & Company, the greatest goldsmiths of America have made a gold model of the Victor trade-mark—the Victor Dog, with the original *Victor Talking Machine*,

Life-size in 24-Karat Gold

The work has been done in a manner worthy of the material and the subject, and can be seen all summer at the Victor exhibit at St. Louis.

The *Victor Talking Machine* is as good as gold. It is a musical instrument of the very highest order.

Chicago—Talking Machine Co.
Chicago—Lyon & Healy.
New York—Victor Distrib. & Export Co.
New York—C. Bruno & Son.
Philadelphia—Western Electric Co.
Philadelphia—Penn. Phonograph Co.
Boston—Eastern Talking Machine Co.
Boston—Oliver Ditson Co.
San Francisco—Sherman, Clay & Co.
Baltimore—H. B. Eisenbraun Sons.
Baltimore—Baltimore Bargain House.

Cincinnati—Rudolph Wurlitzer Co.
Atlanta—Phillips & Crew Co.
Brooklyn—American Talking Mach. Co.
Buffalo—P. A. Powers.
Buffalo—Waller & Co.
Canton—Klein & Hoffman Co.
Cleveland—Cleveland Talking Mach. Co.
Columbus—Perry H. Whitely Co.
Denver—Knight & Campbell Music Co.
Detroit—Grinnell Bros.
Dubuque—Harger & Bligh.

Galveston—Thos. Grogan & Son.
Grand Rapids—Julius A. J. Friedrich.
Indianapolis—Carlin & Lennox.
Jacksonville—Metrop. Talking Mach. Co.
Kansas City—Schmelzer & Sons Arms Co.
Kansas City—J. W. Jenkins' Sons Music Co.
Lincoln—Wittmann Co.
Memphis—O. E. House Piano Co.
New Haven—Henry Horton.
New Orleans—Natl. Auto. Fire Alarm Co.
Omaha—A. Hooper.

Pittsburg—Thos. F. Bental Co., Inc.
Rochester—G. B. Miller.
Rochester—Talking Machine Co.
St. Louis—Victor Talking Machine, Ltd.
St. Paul—Kochler & Hirsch.
St. Paul—W. J. Dyer & Son.
Savannah—Younts & Latta.
Syracuse—W. D. Andrews.
Washington—S. Kahn, Sons & Co.
Washington—Jno. F. Ellis & Co.
West Superior—Brunswick Co.

Victor Talking Machine Company Philadelphia

The original makers of the Gram-O-phone

While Billy Murray was singing *Meet Me in St. Louis, Louis*, the Victor Talking Machine Company was readying for display one of the most remarkable models of their famous trade-mark. As the 1904 ad above shows, Victor and Tiffany joined to prove their advertising claim, namely that the Victor Talking Machine was "as good as gold." Victor strongly implied here that the work was already completed and on display at the Victor Exhibit, but what lucky collector (or banker) has seen a 24-karat Nipper?

One could probably write a book on the adventures of Nipper and the trade-mark model through the highways and byways of the ad-man's imagination. Once located in Camden, New Jersey, on the RCA tower, Nipper calmly looked down Front and Main Streets from his lofty setting of intricate stained glass. Those windows, designed by Nicola D'Ascenza in 1915, and measuring over 14 feet in diameter, were removed in 1970 when RCA changed their trade-mark design. One may be presently seen at the Museum of History and Technology in Washington, D. C. But at other times, Nipper looked up from the dealer's lapel where he was fixed on a brightly colored celluloid button. Victor even issued the design on a jig-saw puzzle inside a box which looked like a Victor Orthophonic!

The closest Edison item that comes to mind is the solid gold cylinder record presented to T. A. E. during the 1906 Phonograph Jobbers Convention. An early sketch (not the first) of the tinfoil phonograph, with John Kruesi's name inscribed, was also cast into solid gold. But information on these items is lacking and their present whereabouts is unknown.

At least now, collectors will inspect some of the old trade-mark designs more closely. Is that a glimmer beneath the aging surface?

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THE ANTIQUE PHONOGRAPH MONTHLY is published ten times a year, appearing in double issues for June-July and August-September. It is mailed first class to subscribers in the U.S.A. and Canada, and via surface or airmail to overseas. APM welcomes articles and news of interest to its readers and offers its advertising pages to all at reasonable rates. Please notify us promptly of your change of address to insure receiving your copies on time.

Please send all correspondence, subscription orders and advertising to:

Allen Koenigsberg
3400 Snyder Avenue
Brooklyn, N. Y. 11203
(212) 941-6434

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x = number of issues

	1-4x	5-9x	10x
Up to 10 words	\$1.50	1.35	1.20
11 - 20 words	2.50	2.25	2.00
21 - 30 words	3.50	3.15	2.80
31 - 40 words	4.50	4.05	3.60
41 - 50 words	5.50	4.95	4.40
Display Rate	3.00/in.	2.75/in.	2.50/in.
1/2 page = 36 lines	35.00	30.00	25.00
Full p. = 72 lines	65.00	55.00	45.00

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The 1973 APM Subscription Rate is \$5.50 a year.
Any subscriber may have a free sample copy of APM sent to a friend if a 1st-class stamp is enclosed.

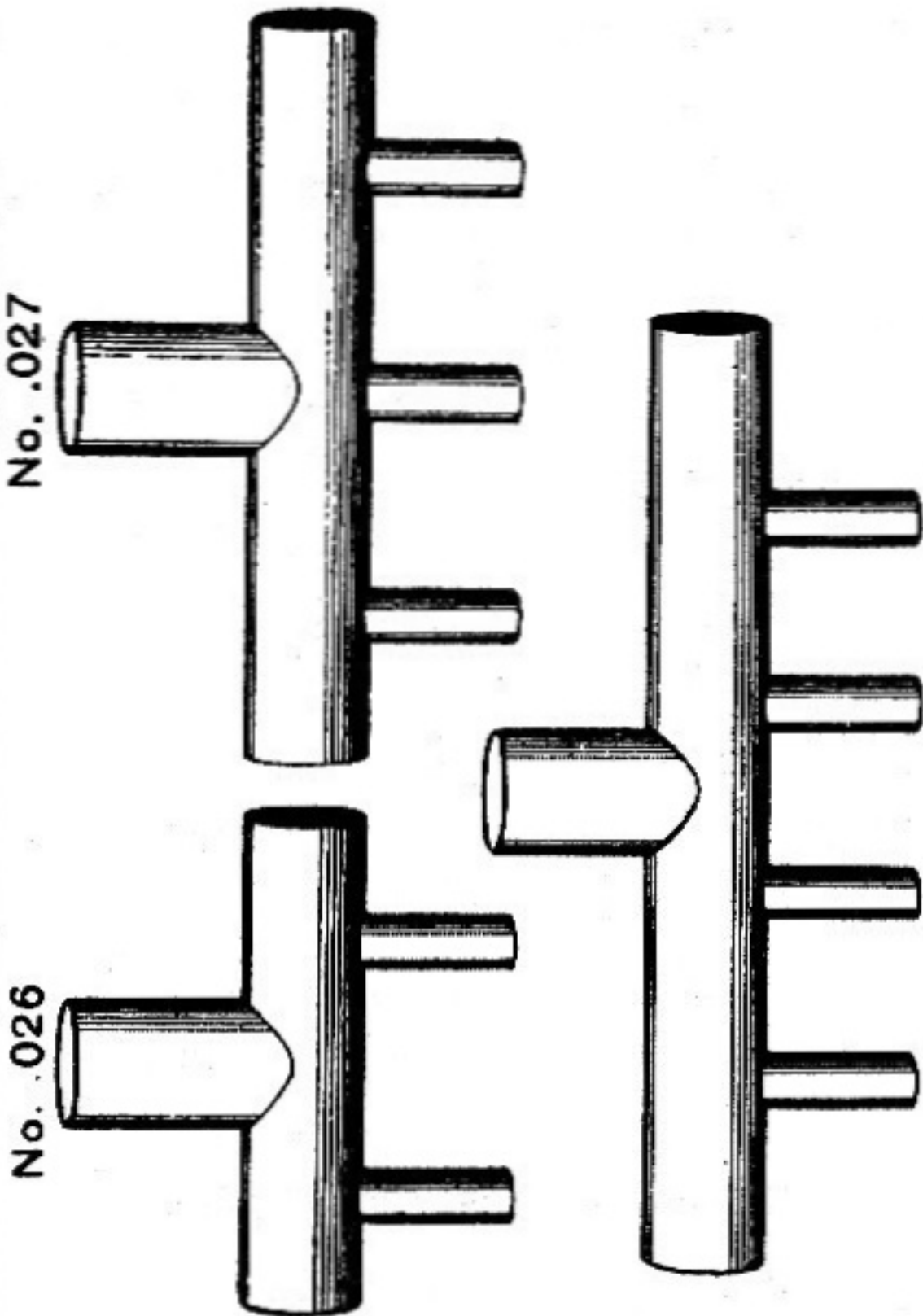
DEAR APM:

Question: How can one tell the difference between a 2 minute cylinder and a 4 minute one without playing them?
E.S., Litchfield Park, Ariz.

Answer: This is a question that plagues many beginners. All commercially recorded, brown wax cylinders are of the 2-min. type. All Edison black wax cylinders without titles on the rim are also 2-minute records. As for the rest of the Edison black wax cylinders, they are 2-minute, unless the code 4M appears on the rim. The 4M is obviously a 4-minute type and should only be played with sapphire needles. Edison celluloid cylinders (dark blue and purple) are unbreakable and are all 4-minute types, with one rare exception. Everlasting Cylinders are clearly marked 2M or 4M on the rim. Indestructible Cylinders are of the 2-minute type unless 4M appears. All Pink Lamberts are 2-minute also. Edison made the 2-minute type between 1889 and 1912; the 4-minute from 1912 to 1929.

AN EXCERPT FROM APM's 1901 IVER JOHNSON ACCESSORIES CATALOG

EVERYTHING FOR TALKING MACHINES



WAY RAILS,
HEARING TUBES
AND
CONNECTIONS

The following cuts illustrate a popular method of correcting multiple hearing tubes to Phonographs, Graphophones, etc. Extra hearing tube, special rubber, per foot.....\$0.05
Horn tubing, special rubber, per foot, 0.15
Speaking tubes, each..... 0.90
The rubber hearing tubes are made with hard rubber "Y" connections, and hard rubber ear tips.

No. 026. 2-way, with rubber hearing tubes, \$1.50; without, \$0.50
" 027. 3 " 2.25; " 0.75
" 028. 4 " 3.00; " 1.00
ORDER BY NUMBER

EVERYTHING FOR TALKING MACHINES

THE "H. & S." ALUMINUM DISC.

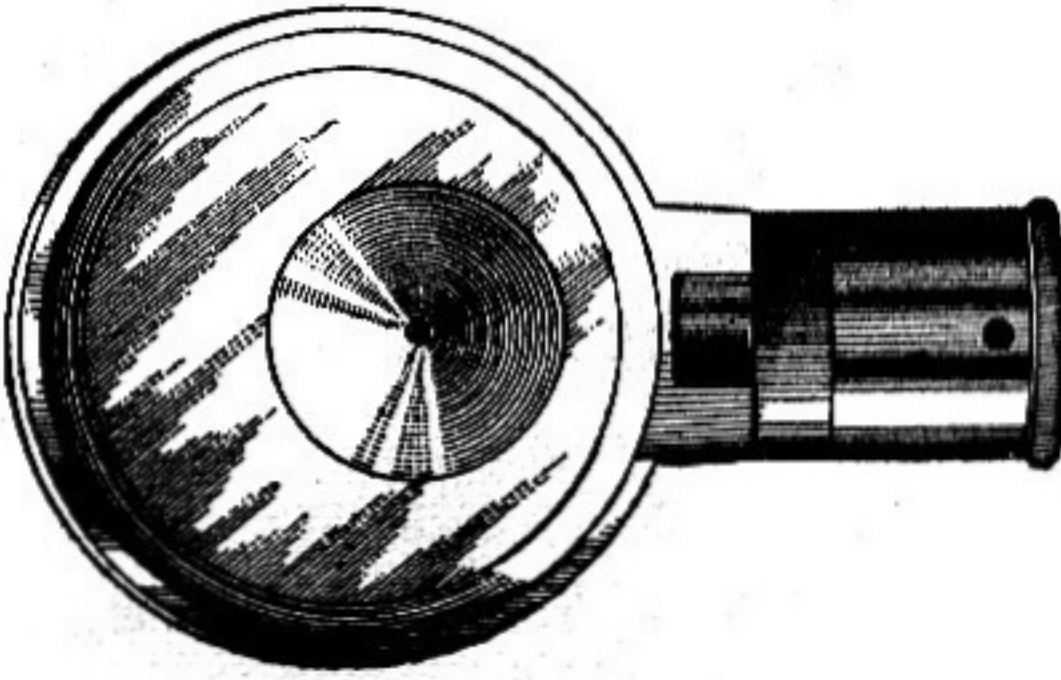
Consists of an Aluminum Cone having a point set in the centre. When placed on a diaphragm of a Graphophone Reproducer it increases the volume and purifies the tone, making it clear, loud and brilliant.

Price, with Composition Point.....\$0.75
" " Genuine Sapphire Point..... 1.00

Sent post-paid on receipt of price
Money refunded if not satisfactory

Directions for Applying.—Remove sapphire arm and cross-head from Reproducing Diaphragm; to remove cross-head heat over flame so as to loosen cement. Cement Aluminum Disc to Glass Diaphragm immediately in rear of centre, as shown in cut.

If you will send us your Reproducer, we will carefully adjust one of our measured French Diaphragm Glasses for fifty cents additional.



ORDER BY NUMBER

HOW DISC RECORDS WERE MADE IN 1918

"The up-keep of a pressing plant is a very expensive item, and only the largest record manufacturing firms employ presses of their own. In the early days of the disc trade, almost the whole of the pressing in Europe was done in Germany. Plants were early set up in the United States, and at least one firm in England set up extensive works to press records for the trade. Others have followed in later years, and in this respect the model factory laid down by Mr. Hough at Peckham is very complete and well organised. The reduction in the prices of disc records in recent years has made it more and more incumbent on manufacturers to include pressing, and so save the profit to another firm which would inevitably be lost otherwise. The companies which contracted for the pressing of records from supplied working matrices certainly facilitated the business, the record composition being included in a stated charge. Manufacturers always knew the actual cost of this most important item, and could calculate their respective costs of production to a nicety.

The presses employed for this work are variously designed, but are all the same in principle. They are invariably operated by hydraulic power, and are furnished with cooling chambers against the platens, with means for the circulation of water. In the factory they are usually placed in rows, with steam beds adjacent, for the heating and manipulation of the record material.

The composition employed for the record itself consists of variations of shellac, barytes, china clay or Fuller's earth, with cotton flock, finely dessicated, for binding. Sometimes dessicated asbestos is used, as well as other similar substances, in place of cotton, as the latter has certain drawbacks. Usually, the composition is homogeneous and is pressed in the manner that electrical insulating blocks are pressed. Another method, however, consists in utilising waste material between two thin sheets of rice paper coated with pure shellac. The whole is amalgamated by pressure, and the result is a very bright and clean surface.

The first operation in pressing is to knead the composition on the warm bed plates (steam heated) and divide it into lumps like patties, approximately in size which experience has shown to be sufficient, and not more than sufficient to produce a full record when pressed flat. About half a pound of ordinary material is sufficient for a ten-inch disc of average thickness. The *modus operandi* is as follows: the dies, with the matrices fitted therein, are well warmed on the bed-plate at the same time as the material. In double sided record pressing, there is a pair of steel dies each fitted with a matrix, the under die having a pin projecting

through the matrix to engage in a corresponding recess in the upper die. The paper label, which serves to indicate the title and number of the particular record, has also a hole in its centre, and it is placed face downwards against the matrix in each case. The pin serves to keep the label central. This done, a lump of composition is next placed in the centre of the matrix and covering the back of one of the labels. The second half of the die is then brought into contact with the material, the whole being boxed in, as it were, ready for the press. The dies, of course, are furnished with stops to ensure the desired thickness in the record. By the application of the power the ram is slowly set in motion, upwards, to effect a squeeze between the dies, which, however takes but few seconds to effect. The superfluous material is squeezed out between the edges of the dies, apertures being made for that purpose. The circulation of the cold water through the press soon chills the impression, and the waiting time is usually occupied in preparing the next record for similar treatment. The work is thus continuous as the records are best released from the dies whilst yet warm, after some amount of cooling. It will set much more rapidly when released from the still warm dies, as long as it is laid upon a flat surface to do so, which is important to remember.

After this operation is finished, the record is transferred to a trimming machine, which clamps it between two slightly smaller, felt-lined discs, in juxtaposition, on spindles, for the purpose of being trimmed clean at the periphery. This is done by means of carborundum and finally polished by friction.

The work of pressing records is comparatively slow, when the far more rapid process of moulding wax cylinders is considered. A workman pressing, say, an average of 250 records per day is considered a good man. This work is usually done by piece work, and the conditions of working are anything but pleasant, the work being heavy and the atmospheric temperature oppressive. A good number of presses will be required to be at work together in order to give the output necessary for a first-class firm, say, a minimum average of 50,000 records per week during the season.

Shellac, being an essential ingredient of record composition at present, is likely to rise higher and higher in price, which will prevent great reductions in record prices in the future, after these reductions have reached the minimum profit stage. Other substitutes will very likely be discovered, but this has been a difficulty so far."

Taken from: Henry Seymour. *The Reproduction of Sound*, London, 1918, pp. 187-192.

MUSIC MUSEUM PRESENTS ANTIQUE SHOW

Playing a growing role in community affairs, the Yesteryear Museum of Morristown, New Jersey has announced that it will sponsor a Nostalgia Fair on November 3rd and 4th, 1973. The event, which will be held in the new Museum's own quarters, will feature displays of antique musical instruments, as well as 25 dealers in antiques and nostalgia. Some will specialize in antique phonographs and music boxes, others early toys, wireless, advertising, and military items. A banner turnout is expected, so make your plans to attend that weekend. For further details, readers may call Director Lee Munsick at (201) 540-1890. The Museum is conveniently located 3½ miles west of Morristown, N. J., just off Route 24. APM will be there too!

1939 VICTOR CONTEST

APM has held a contest of its own, back in March of this year, and hopes to run a similar event from time to time. But it seems that Victor preceded us and ran its own competition in 1939, entitled "The Oldest Victrola." The following details were brought to our attention by reader Jim Tennyson.

The information was discovered by Jim in the May, 1939 issue (Vol. 10, No. 2) of

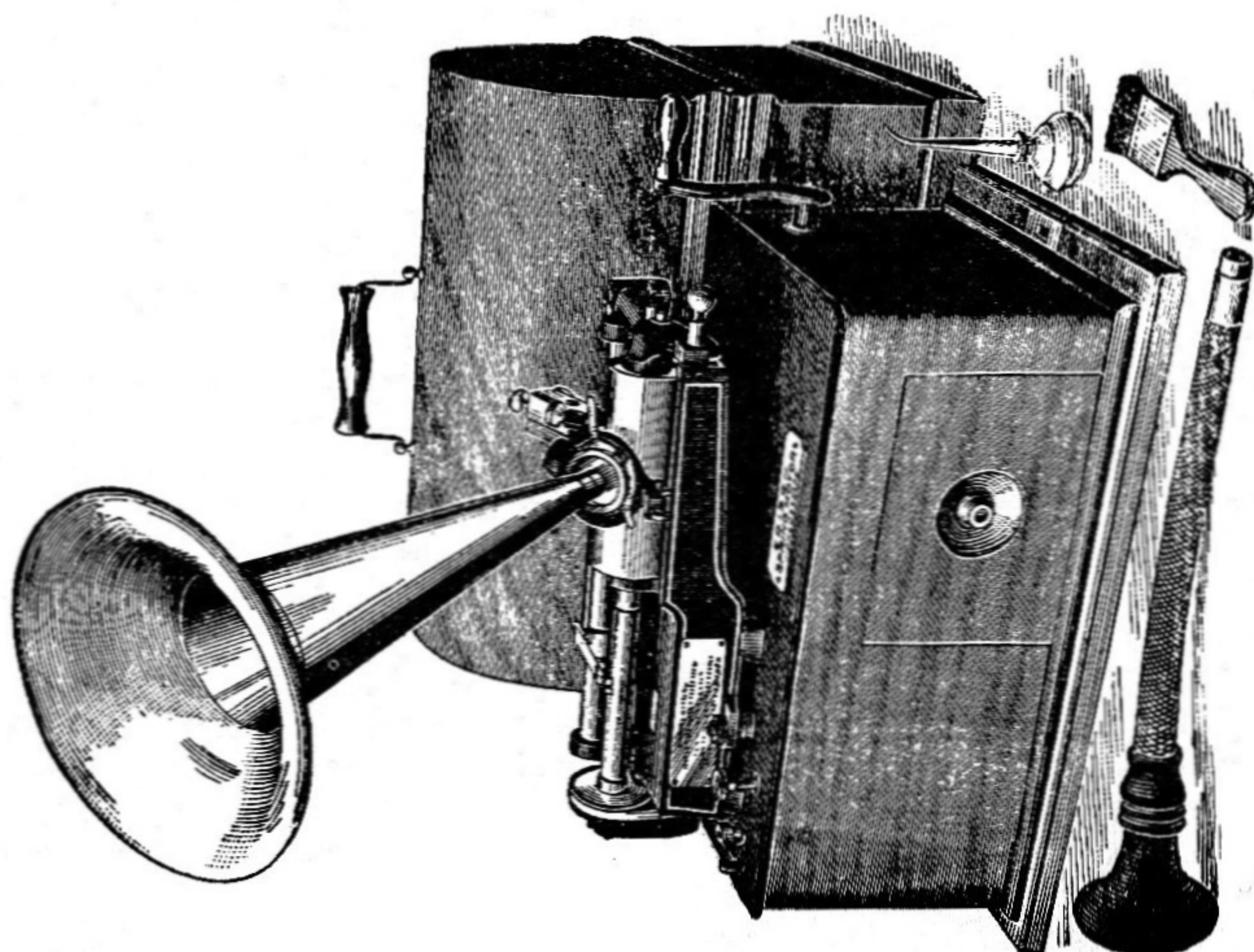
Radio Craft Magazine, on page 676. It seems that the Victor Dealers of America sponsored a contest to see which of their customers had the oldest model Victor for any given year. (The period covered was from 1906 to 1925.) Each customer was encouraged to copy the serial number from his machine and bring it into his local store. These numbers were then checked with Camden, and the winners were those who had the machine made closest to January 1st for each given year. Thus, there would be 20 winners and 20 machines. The cut-off dates given were probably due to Victor's introducing their inside horn machines in 1906, and developing electrical recording in 1925.

According to the article, the winners' machines were then taken to Camden for a permanent display. Jim wants to know what ever became of it. We don't know!

But this gave us a thought. Perhaps APM will occasionally try to determine the oldest example of a particular model phonograph, by the serial number. If readers like this idea, we can try it with the Edison Spring Motor Phonograph, which appears on p. 69 of *The Phonograph and How to Use It*. Copy the serial number from the nicked patent plate, and make sure it checks with the one stamped in the Straight Edge on which the reproducer carriage rests. We will compile the numbers, do the necessary research, and announce the oldest phonograph of this type. (As APM readers know, this was Edison's first spring-driven phonograph). The winner will receive a free copy of *The Phonograph and How to Use It*. Good Hunting!

69

THE EDISON SPRING MOTOR PHONOGRAPH



The Edison Spring Motor Phonograph.

DEALERS' ORDER BLANK

FOR

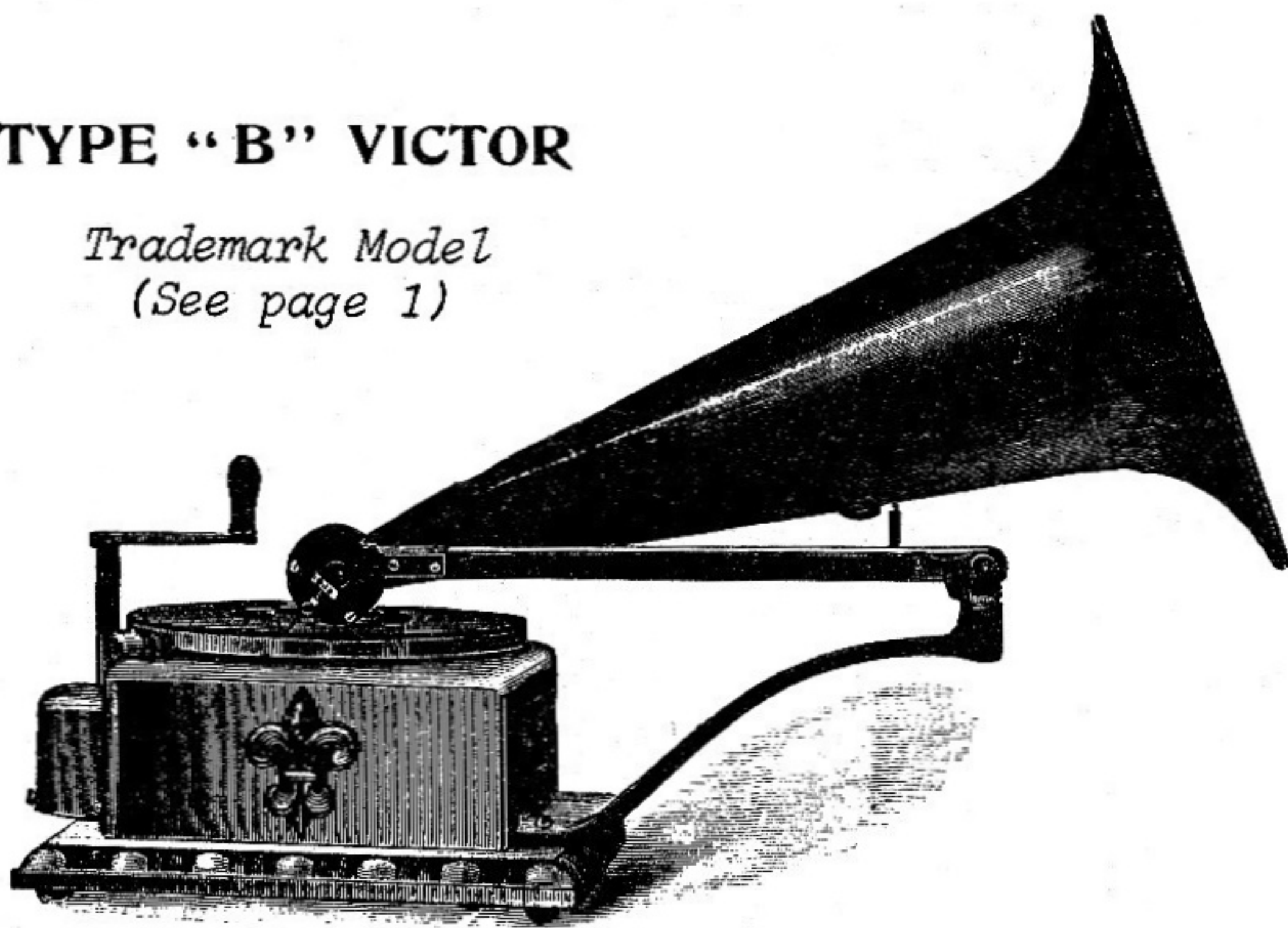
Edison Gold Moulded Records for November, 1907**FILL OUT AND SEND TO YOUR JOBBER****M**_____**On October 26th ship NOV. RECORDS as per list below via**_____**Name**_____**Address**_____

QUANTITY WANTED	RECORD NUMBER	TITLE OF SELECTION
_____	9674	Danny and His Hobby-Horse (Pryor) Edison Concert Band <i>Arthur Pryor's new descriptive selection.</i>
_____	9675	When Summer Tells Autumn Good-Bye (Helf) Manuel Romain <i>Another new and beautiful ballad by the great minstrel tenor.</i>
_____	9676	Oh, Oh, Miss Lucy Ella (Von Tilzer) Collins & Harlan <i>A new jingling coon duet.</i>
_____	9677	Secret Love Gavotte (Resch) Albert Benzler <i>A favorite old instrumental piece as a bells solo.</i>
_____	9678	He Lost Her in the Subway (Henry) Ada Jones <i>The great New York Subway song.</i>
_____	9679	Honey Boy (Albert Von Tilzer) Miller and Werrenrath <i>The biggest march song hit of the season.</i>
_____	9680	Who? Me? (Snyder) Billy Murray <i>The new coon song with the comical situations.</i>
_____	9681	I See Thee Again Waltz (Estrada) Edison Symphony Orchestra <i>A beautiful dreamy waltz.</i>
_____	9682	June Moon (Vanderveer) Irving Gillette <i>A new catchy "Moon" song—something different.</i>
_____	9683	Kiss, Kiss, Kiss, (Hoffman) Ada Jones and Billy Murray <i>The melodious serio-comic duet, from "The Parisian Model."</i>
_____	9684	If I'm Going to Die I'm Going to Have Some Fun (Cohan) Arthur Collins <i>George M. Cohan's new funny coon song.</i>
_____	9685	Victorious Eagle March (Rosey) Edison Military Band <i>Mr. Rosey's compositions are always important.</i>
_____	9686	Why Did They Sell Killarney? (Dillon) Frank C. Stanley <i>A well known song, dear to every true Irish heart.</i>
_____	9687	At the Village Post Office (Original) Edison Vaudeville Co. <i>A Rube sketch.</i>
_____	9688	'Ncath the Old Cherry Tree, Sweet Marie (Williams and Van Alstyne) Byron G. Harlan <i>Another "Apple Tree," say the publishers.</i>
_____	9689	Sweet Spirit, Hear My Prayer (Wallace) Edison Venetian Trio <i>Appropriate, indeed, and well suited to the violin, flute and harp.</i>
_____	9690	I've Had Many a Sweetheart, But None Like You (Kerr) Reed Miller <i>A pretty, sentimental waltz song.</i>
_____	9691	The King's Business (Cassell) Edison Mixed Quartette <i>Listed in response to many requests.</i>
_____	9692	Flanagan at the Doctor's (Original) Steve Porter <i>Flanagan reads some of his doctor's testimonials.</i>
_____	9693	Rakoczy March (Czermak) Edison Hungarian Orchestra <i>A standard Hungarian march.</i>
_____	9694	Yesterday (Harris) Reinald Werrenrath <i>A new sentimental ballad.</i>
_____	9695	A Coon Courtship (Original) Ada Jones and Len Spencer <i>A comical sketch, full of funny talk.</i>
_____	9696	When the Band Plays "Yankee Doodle" (Corin) Edward Meeker <i>Full of patriotic enthusiasm.</i>
_____	9697	Many's the Time Medley (Original) Edison Military Band <i>A medley of big hits: "Many's the Time," (No. 9631); "Take Me Back to New York Town," (No. 9656), and "Will You Be My Teddy Bear?" (No. 9659).</i>

NOVEMBER SUPPLEMENTS**NOVEMBER PHONOGRAMS AT 25c PER HUNDRED****ORDERS FOR NOVEMBER RECORDS SHOULD REFER
TO NO OTHER GOODS**

TYPE "B" VICTOR

Trademark Model
(See page 1)



BOOK REVIEW

Charles Mandrake was an "aviation buff" until he became intrigued with antique phonographs. The conversion became a passion, and now Mr. Mandrake spends much of his time collecting and studying the old talking machines. Other collectors can now benefit from his new hobby since he has recently offered for sale some interesting printed material on these machines.

Mr. Mandrake has already produced offset reprints of five different items, attractively printed on good quality paper. The first one is fascinating - a sharp, 30-page dealer's catalog from 1910, illustrating and pricing all the parts for the Edison Gem, Standard, Home, Triumph and Amberola I phonographs. Now at least you can see that "white metal" bushing on the "D" models which sometimes freezes and gives collectors a headache. The different models are clearly labelled, as well as some reproducers. It sells for \$3.50 ppd.

The second item is a 1909 Columbia Graphophone Catalog of 48 pages. Many disc and cylinder models are shown, including the tone-arm cylinder types which played the Indestructibles. Also shown are inside horn Grafonolas and a Reginaophone Combination. Did you know that Columbia used the same reproducer for both 2 and 4 minute plastic cylinders? This is an exact facsimile except for the outside cover, and sells for \$3.50 postpaid.

The third item is a 1929 Windsor Spring List originally issued in Canada. This is fascinating because it describes the dimensions of mainsprings for literally hundreds of phonographs, going back to the Eagle. Apparently, a well-stocked repair shop was maintained well into the twenties! It is four large pages and well worth the \$1.00 charge ppd.

The fourth item is a circa 1905 Zonophone Catalog of rear-mount machines. There are 24 pages of the less ornate Zonophone models, some with three springs. Original prices, pictures, and descriptions of machines and accessories are included, and it is well worth the \$2.25 price. An exact facsimile except for the cover.

The fifth item is a rarely found Edison Opera Phonograph manual of 11 pages from about 1912. This will be most valued by owners of this elegant machine and is reasonably priced at \$1.50 postpaid.

All in all, a fine selection from an enthusiastic hobbyist. The trend today among collectors is definitely to learn as much as possible about their machines. Mr. Mandrake has provided an interesting cross-section of material, which can be ordered from him at Box 205, Kingsville, Ohio 44048. Unless you can find the originals, these are the next best thing!

NOTICE

"If you have a one-year subscription to APM, it expires with the December issue. If you find a renewal form enclosed with this issue, it is time to renew. Thank you for an enjoyable year!"

PLEASE NOTE: All ads for the December, 1973 issue must be received before November 13, 1973. Remember, when you advertise in APM, you get results!

ROLLER ORGANS

12-page Facsimile Catalog of roller cobs, ca. 1898. Only \$2.00 ppd. A. KOENIGSBERG, 3400 SNYDER, BROOKLYN, NY. 11203

MECHANICAL MUSIC ITEMS

Buying and selling all types of Automatic Musical Instruments: Band Organs, Phonographs, cylinder boxes, nickelodeons, pianos, rolls, and discs. G. W. MacKINNON, 453 ATANDO AVENUE, CHARLOTTE, N.C. 28206. (1-74)

Say you saw it in APM!

PHONOGRAPHS FOR SALE

Large illustrated list: Phonos, Grind Organs, old toys, most unusual mechanical items of interest. \$1.00. S. LEONARD, 60 E. 12th ST., Apt. 6E, NEW YORK, N. Y. 10003. Tel. (212) 786-6238. (2-74)

I have double, spring-wound motor, for Pal. Supreme Disc portable phono, Mo. 24B, complete with turntable and crank in working condition. Postpaid: \$18.00. GLEN WOODY, BOX 44, MOUNTAIN VIEW, ARK. 72560

Selling off some of your phonographs? Reach 1000 collectors in this space at reasonable cost. (See chart on page 2).

PHONOGRAPHS FOR SALE

Child's toy phonograph, acoustic head, electric turntable, decorative tin body, probably from 1930's. \$45.00 plus postage. STEVE FREEMAN, 2534 W. 2nd ST., BROOKLYN, N.Y. 11223

PHONOGRAPHS WANTED

Pathe cylinder phonographs & parts. Will pay \$5.00 for mouldy 3 $\frac{1}{4}$ " Pathe cylinders in boxes. DANIEL LEE BOHLIN, BOX 44, DRUMHELLER, ALBERTA, CANADA T0J 0Y0. (10-73)

Phonographs with outside horns
Disc and Cylinder. Also parts,
reproducers, gears, tone-arms,
and horns. No reproductions.
78 disc and cylinder records.
Any amount, entire collections
considered. Please give com-
plete information in first
letter. I have for sale feed
nuts and bars for most Edison
phonographs. All replies will
be acknowledged. ELMER JONES,
656 NORTH VISTA BONITA AVE.,
GLEN DORA, CALIF. 91740. Phone
(213) 335-6209. (2-74)

Outside horn phonographs wanted; Sheet Music 1900-1920; World War I patriotic records; early advertising; Edison cylinder and disc records. TERRY DALTON, 3831 W. ALTADENA, PHOENIX, ARIZ. 85029.

HELP: I NEED PARTS!

Original parts for Victor Model Z, front-mount: hand crank, screw for long throat reproducer housing, & small screw for the spondle shaft gear. Original parts for Columbia Model B, open works: Spring & screws for spring case, cover guard with screws which protects belt on pulley. Please help. PATRICK SKRIGAN, 424 VAUXHALL ST., NEW LONDON, CONN. 06320. (10-73)

Interested in obtaining parts,
cranks, reproducers, horns,
etc. for all models of Zono-
phone disc Gramophones. Also
literature and catalogs. Top
prices paid. DON NELSON, 50
NORTON ST., FREEPORT, N. Y.
11520.

Need parts for Hexaphone works; also reproducer, some case parts including original signboard. What do you have? All letters answered. CHARLES R. CANTWELL, 213 FOXCROFT ROAD, BROOMALL, PA. 19008. (9-73)

HELP: I NEED PARTS!

Need top for a 1903 Edison
Home, New style cabinet, and
a Model C Edison Reproducer.
Please send condition & price.
MARVIN GREIS, 418 BETHEL ROAD
SOMERS POINT, N. J. 08244.

Original long-throat repro-
ducer for front-mount, Parlor
Model Zonophone. B. TEETERS,
20013 IRVINGTON, DETROIT, MICH
48203. (10-73)

Cover and speaker doors for
Victrola IX disc player. Write
DAVE GALPIN, P. O. BOX 109,
HIGHLAND, MICH. 48031. (1-74)

Need governor for Columbia
Eagle Graphophone "B." Also
have 100 old piano rolls for
sale. GLENN GOOD, P. O. BOX
405, WINDBER, PA. 15963.

RECORDS FOR SALE

Buy-sell-trade: OLD phonograph
Records and old phonographs.
Especially want early Victor
and Columbia records. HERMAN
WARD, Apt. 103, 6925 S. PADRE
ISL., CORPUS CHRISTI, TEXAS
78412.

Trade or sell 1894 Berliner :
Open for offer. *Life's a Funny
Proposition After All*: George
M. Cohan; also Jack Warner on
7 in. Emerson. NORMAN SOLGAS,
1708 - 68th AVE., SACRAMENTO,
CALIF. 95822.

Old phonograph records for sale/trade. Also wanted (78's only). 78 Juke Boxes, guaranteed: \$200. & up. Old guitars wanted. Race records a specialty! MICHAEL A. STEWART, BOX 425, MT. AIRY, MD. 21771.

Auctions of RARE 78's & cylinders. Also buy Paramounts, Okeh 8000's, other early Jazz. Send list & price. PAUL C. BURGESS, BOX 12-A, FRIENDSHIP MAINE 04547.

RECORDS WANTED

Edison Diamond Discs 52087 on
(in the 50000 Series). Buy or
trade. Also Diamond A Repro-
ducer. PETER N. DILG, 1019
McKINLEY ST., BALDWIN, N. Y.
11510.

Would appreciate lists of old records, preferably 78 rpm. J. R. SHANNON, 978 ROBIN HOOD LANE, MEMPHIS, TENN. 38111.

5" cylinders in any unbroken condition. Send titles and price to: KIM BAURIEDEL, 2686 COTTAGE WAY #106, SACRAMENTO, CALIF. 95825.

RECORDS WANTED

Wanted in good condition: Edison cylinder records. Also cabinet for cylinders. ROSE FLAHERTY, 10 ORCHARD STREET, GLEN HEAD, N. Y. 11545. (9-73)

Wanted: Cylinder Phonograph
Records: Any kind, any type,
any amount. Ready cash for
large collections. Please de-
scribe and price. SI ALTMAN,
8970 MAIN ST., CLARENCE, N.Y.
14031. (716)634-4488. (7-74)

78 RPM Records by "Haywire Mac" McClintock and Walter C. Kelly wanted. Also need Rural and Negro comedy records. Top prices paid for exceptional records. R. WALTON 1745 SHARON PLACE, SAN MARINO, CALIFORNIA 91108. (10-73)

Blue Amberol Cylinders: #2105
by Ada Jones, *Bird on Nellie's
Hat*; #4855, *I'm Goin' South*,
by The Jazz-o-Harmonists. E.J.
MATHEWSON, 141-FOURTH STREET,
TORONTO, ONT., CANADA M8V 2Y6
(10-73)

Certain Blue Amberols for research. Will pay \$2.50 each & up. Send for free list. KOENIGSBERG, 3400 SNYDER AVENUE, BROOKLYN, N.Y. 11203.

7" discs wanted - Especially, Berliner. Will buy any category or label. Any playable condition. Also pre-1925 catalogs. Send lists. Thanks. KEN BARNES, 261 S. VINEDO AVE. PASADENA, CALIF. 91107 (10-73)

Cylinders, 78 rpm discs, etc.
featuring woodwind, brass in-
strument solos. W. DRAKE MABRY
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